

A COMMON SENSE TALK ABOUT THEM.

VAN BUSKIRK & BRO., POTTSTOWN, PENNA.

A celebrated artist once explained his success by saying, that he "mixed his paints with brains."

The house painter that uses his brains, will use Combination Paints based on "Zinc White."

JOHN LUCAS & CO.

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Practical Paints for Practical People

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THE NEW JERSEY ZINC CO.


71 Broadway

New York

HOUSE PAINTS

A Common Sense

talk about them



AND so we are going to use Zinc White on this job, are we? Why, I was talking with my old friend Billwards the other day—you know he prides himself on being the expert on paints in this town—and he says he wouldn't use zinc under any circumstances; that it will crack, that it will chip off, and that it leaves the meanest surface in the world to paint over."

"Now, look here, Pop! I'm no orator, as Billwards is, but just a painter, and I find it pays me best in the end to learn everything I can about paints and to give my customer the benefit of my knowledge; so I'm ready to hear Billwards if he should ever have anything useful to say. But the world moves, Pop, and I'm afraid Billwards is behind the times. We have electric lights now, while, when Billwards and you were young, you had to get along with kerosene. So with paint; when you were apprentices, lead was everything, but since then zinc has come into use, and lead is no longer the only paint. As for me, I have no prejudices, but am always willing to learn what is best and use it."

"That's right, Bill. I know you are fair and up-to-date."

"Well, I try to be, and I believe in exactly the kind of paint we are to use here. I have been using Zinc White for some time with perfect satisfaction, and I find that other progressive painters have had the same experience. I cut an article on the subject from the *Pain-*



"YOUR DAB LOOKS YELLOW
MY PAINT IS WHITE"



"HERE IT IS"

ter's Magazine some time ago. I think I have it in my wallet; yes, here it is!"

LEAD VERSUS ZINC.

Richfield Springs, N.Y., Oct. 23d, 1898.

Editor "*Painters' Magazine*":

I have been much interested in the recent discussion of the Lead vs. Zinc question, and I will mention a case that came under my own observation that would seem to have some bearing on the question. I built a house in the summer of 1871, which was painted entirely with American zinc, tinted to a very light drab with burnt umber. No lead was used either in priming or finishing coat. It was finished with a single coat over the priming, the last being applied during the first days of October. The vehicle used was boiled oil, and nothing else, and the last coat dried with a bright gloss nearly equal to what would be produced by a coat of varnish. The building was not repainted until 27 years afterwards, and there was no evidence of cracking, flaking or chalking, even after this long period of exposure to the elements, and no extra labor was needed in preparing the surface for repainting. While I have no explanation to offer, this is a plain statement of facts. As to ready-mixed paints, so far as my observation extends, they seem to be more durable than the home mixed preparation of white lead and oil.

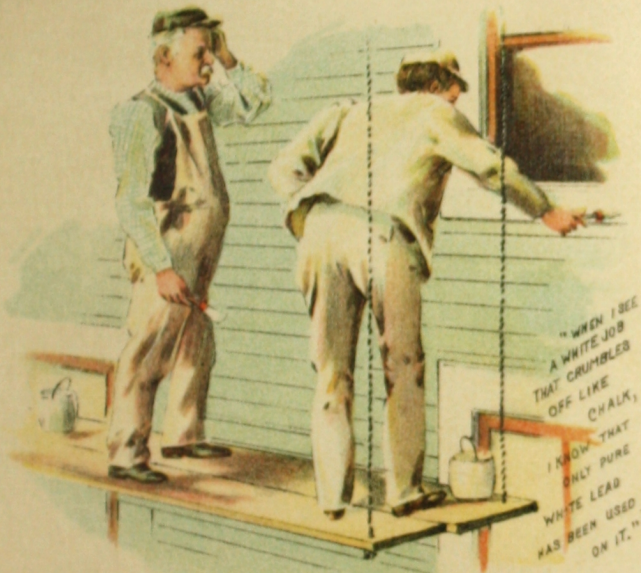
GOULD P. SMITH.

"There you are! Zinc is the only white paint that would give such wear."

"But we old painters have always heard that zinc cracks and peels."

How about that?" "In this case it certainly didn't. By-the-way, however, you and I never saw a pure lead job set up either of those tricks, eh? But let's take up the points in order: "This pot here contains a combination paint, of which the most important materials are pure linseed oil and Zinc White. It contains also some lead and a little inert matter, but not enough of either to kill the oil or to spoil the color. Now, this gallon can contains just fifteen pounds of paint, which cost a fraction over six cents a pound as it stands. A gallon can of pure lead and oil weighs about twenty pounds and costs in the neighborhood of seven cents a pound. While cost is not the





most important thing in paint, it pays to remember that we buy by weight and spread by measure. "Slap some pure lead on a panel. When I place a dab of my paint beside it, your dab looks yellow; my paint is white."

"Yes, but how about the cracking and chipping and all that?"

"Just hold on a little; I'll get to that shortly."

"Now, this can of white paint contains about 40 per cent. of oil and your lead not over 30 per cent. therefore, on the surface covered by my paint I shall have in proportion to pigment, 10 per cent. more linseed oil than there would be on a surface covered by lead. We both know that 'oil is the life of paint' therefore my paint has to start with just ten per cent. *more life* in it than yours."

"You remember you painted the City Court House last September a year? It was fairly white when you finished it; now, if it's any color at all, it's a dirty gray. Some of this dirt can be washed off, but your duster will show that the paint is chalking off, too; and if you scratch it with your knife, you will find the dirty gray color goes clear to the wood. This merely proves that you gave the city exactly what they wanted—*pure white lead and oil.*"

"When I see a white job that has lost its gloss, that crumbles off like chalk, that gathers and holds dust like a piece of velvet and that has darkened clear through, I know that only pure white lead has been used on it."



"Compare that job with the one I did on the P. D. & Q. Railroad depot five years ago. The paint is dirty from the smoke, of course, but not as dirty as yours on the Court House in a clean street, and when you wash a section it's still white and glossy. . You can't bring any of it off with your duster, and it will stand that way long enough to get me the job for sure when it's to be repainted in four or five years more."

"Another thing I want to point out to you: examine the water table around the Court House. You'll find where the paint has dusted off that the rain is working into it, and unless the building is repainted very shortly, the sills will begin to rot and the city will have a heavy bill for repairs before long. A house painted with Zinc White don't act that way."

"What's the matter with your hands, Pop? Cramps, eh? Let's see your gums—blue line; I thought so. Colic sometimes? Just so! And you don't sleep well? You look it! That's your pure lead. There's some lead in my paint, to be sure, and I run some slight risk of poisoning, but with you it's nothing *but* risk—see? But I could do without lead entirely and produce as good results."

"Now, about the cracking and peeling: Only the other day I

PUT THAT IN
YOUR PIPE AND
SMOKE IT.

saw a piece of painted siding cut from a building in Minnesota, where the climate's bad enough for any paint. That siding had stood for sixteen years on the building. The paint contained nothing but zinc white, barytes, a little blue for tinting and pure linseed oil. 'Cracks'?

cracks nothing! It's a prime surface for repainting, and you wouldn't have to scrape it off nor burn it off, nor dust it off either. By jinks! where would your pure lead and oil be by this time? Put that in your pipe and smoke it.

Then, if you use zinc *right*, it won't *crack* and it won't *peel*, and it will leave a good surface for repainting. But that's only a single instance.

There are plenty of others.



For instance: There are houses in Paterson, N. J., that were painted with pure zinc and only enough ochre to tint it, and they had a similar record of seventeen years. There's a house in Salem, N. J.—pure Zinc White, with a record of fourteen years. There are the Capitol and the White House at Washington, painted with combinations based on zinc. How would your lead show up beside the white marble on them? There's the U. S. Navy—the White Squadron. What sort of a White Squadron could you make with lead? I could go on indefinitely giving examples, but any paint manufacturer can give them to you by wholesale if you want them."

"But will Zinc White stand as well in all climates, Bill?"

"Climates! Haven't I given you enough climates? How many climates do you suppose Dewey sailed through with his Zinc White beauties before he put on his war-paint to sink the Spanish?"

"All you say sounds reasonable, Bill, but I have tried zinc with lead myself years ago, and never with such mixtures." "Just so, er's gone through that mill:



"THINK YOU
CAN MIX THEM ALL RIGHT WITH
THE PADDLE DO YOU? WELL, THEN I KNOW
YOU CAN'T."

right with a paddle or a hand-mill,' do you? Well then, I know you can't. Why, you can't even mix a good tint in that way. You've got a tint mixed up in that smaller pot. Give me a little of it. Now, watch me rub it up with my putty knife on this slab. Here I put a dab of the tint and beside

had any luck every old paint-mixed ten or fifteen or twenty per cent. of Zinc White in the last coat of lead—mixed it in with a paddle in the shop—perhaps dry zinc, perhaps zinc in oil. How can you expect to make a uniform combination in that way? It can't be

done. You've got to knead them together and grind them together by machinery, then you get the large particles of lead thoroughly covered and protected by thousands of small particles of zinc, and every particle thoroughly soaked, as you may say, with the oil. That's a real combination paint of the kind that has given me my reputation for doing good and lasting work. 'Think you can mix them all

it I rub up another dab, using lots of elbow grease. Do you see how the color comes out with grinding? And a mill is a hundred times more effective. That is the only way to make combination paints, or paints of any kind, in fact, if you want to bring out all there is in them."

" 'Ready-Mixed Paints?' Ah, that's another question. There are some good ones and plenty of poor ones. After all, what is any paint but ready mixed paint? We take our paste paints and colors and mix them up with oil and turpentine

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"NOW WATCH ME RUB
IT UP WITH MY PUTTY KNIFE"

and driers, and what have we then but ready-mixed paints."

"But suppose each of us had use for a hundred gallons of these mixtures every day, and suppose each of us had a power mill and mixer, and suppose we could buy our oil by the car-load and our turps by the cargo, couldn't we save money and make better mixtures? That's just the position of the paint manufacturer. If he would give us pure oil and turps, and not an overdose of the cheap 'inert pigments,' it would be money in our pockets and reputation to our credit to let him do all the mixing for us. I have used ready-mixed paints with the best results, but then I knew the man I was buying from and I knew what went into the paint. My attitude towards ready-mixed paint is like that of Sam Weller towards mutton pies: 'They're werry good if you knows the lady wot made 'em.'"

"Ready-mixed paints mostly have zinc in them, of course, but if it's concocted with soap and water and benzine it's no discredit to the zinc if the paint don't wear. Besides, there's a good deal of 'green goods'

morality in this ready-mixed paint business. The buyer pays what he knows to be about half price for the stuff, then howls 'Thief!' when he finds it unsatisfactory."

"But I have still another reason for using a large proportion of zinc in my paint. With such a base I can use any ordinarily fast color, and feel sure that it will stand. If I used pure lead, many very handy and beautiful colors would be barred. Here are a few examples: What becomes of your ultramarine, your chrome yellow and your Prussian blue tints when you make them with lead? You know they won't stand three months. With my paint I can use them in perfect safety."

"There is one more reason for my preference, which ought to count with any one ex-

cept a painter who thinks that the quicker a coat of paint comes off the wood, the better it is for his business. The

man who pays for the work has some right to fair treatment. He knows nothing about paint, but he trusts me to give him the best-looking job and the longest wear I can for his money. You know that lead won't stand either in color or material, and I know that zinc will stand in both respects. I know that by a proper combination of zinc, applied in the proper way, I can, *with zinc*, give him at least twice the

wear for the same or less money, and that when I come to repaint I shall have no trouble, in spite of all that has been said to the contrary."

"The paint will be thicker than the wood in the end,' will it?"

"Who told you that? Do you know the thickness of a coat of paint, and do you know how many years it would take, allowing for one fresh coat every ten years, to put a quarter of an inch of it on a building? The owners will have but little use for a building by the time that date is reached."



"Take my word for it, forty thousand tons of zinc are not consumed annually by knaves or fools, and it isn't all philanthropy that leads to the enormous outlay by the corrodors for convincing us that there's nothing fit to use but lead. Why, paint manufacturers are selling paints based on Zinc White by the millions of pounds, and consumers must certainly like them, or they wouldn't keep on buying the same brands. I want to know what I am using, to be sure, and that's the reason why I stick to this brand, which has given me the right results. I know its make-up and I know how to work it, and the man for whom I do a job with it knows that it won't change all colors within a year, and that it won't shed white lead dust all over his premises within two years. He knows that I understand my business and that I am giving him the advantage of my knowledge."

"As for interiors, I would no more think of using straight lead, or a combination containing an excess of lead, on the inside of a house than I would think of using chalk and water. First of all, I don't think it's right. The risk of poisoning the inhabitants may not be great, but there is some risk, and I prefer not to take it, especially when I can get so much better results with zinc. This is the consideration that led the French authorities long since to order the use of zinc, to the exclusion of lead, on all public works."

"Besides, the whites made with zinc are purer, the colors are brighter, the gloss remains longer and the paint wears much better than pure lead.

What's the use of putting on a white paint when you know it'll turn yellow in a month, or in working up a fine scheme of tints when you know they'll all change within a year? No, sir, zinc for the interior, every time."

"Take a look at the Mayor's house on the corner as you go home. It's a practical illustration of what I have been telling you. This is a job that I'll guarantee to last six years, and probably ten or fifteen, and still hold its life and color. Match it with straight lead if you can."





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